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THE MUSICAL TIMES

AND

Singing Class Circular,

Published on the 1st of every Month.

No. 35.—Vol. 2.

APRIL 1, 1847.

{ Price 1½d.
Stamped, 2½d.

The MUSICAL TIMES is to be obtained by order of any Music Seller, Bookseller, or News-vendor; or Subscribers can have it sent regularly by Post on the day of publication, by sending their address written in full, and enclosing a post-office order or penny stamps. Annual Subscription, postage free, 2s. 6d.

MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

| | | | |
|-------------------------------------------|---|---|-------------------|
| No. 1—In these delightful pleasant groves | - | - | Purcell |
| 2—Hear my prayer, O Lord | - | - | Winter |
| 3—Soon as I careless stray'd | - | - | Festa |
| Hail! all hail! thou merry month of May | - | - | Weber |
| 4—Thou art gone to the grave | - | - | Beethoven |
| Hear what God the Lord | - | - | V. Novello |
| 5—Hail! smiling morn | - | - | Spofforth |
| 6—Let all men praise the Lord | - | - | Mendelssohn |
| Forgive, blest shade | - | - | Dr. Calcott |
| 7—Four rounds, for three voices | - | - | |
| 8—Call to remembrance | - | - | Farrant |
| 9—Pleasures of Innocence | - | - | From the German |
| Amidst the myrtles | - | - | Battishill |
| 10—Teach me, O Lord | - | - | Rogers |
| 11—Here in cool grot | - | - | Lord Mornington |
| 12—My God, look upon me | - | - | John Reynolds |
| 13—Oh, Nanny, wilt thou gang with me! | - | - | Carter & Harrison |
| 14—When winds breathe soft | - | - | Webbe |
| 15—Soldiers, brave and gallant be | - | - | Gastoldi |
| 17—All people that on earth | - | - | Tallis |
| 18—Sweet honey-sucking bees (1st Part) | - | - | Wilbye |
| 19—Vital Spark | - | - | Novello |
| 20—Sweet honey-sucking bees (2nd part) | - | - | Wilbye |
| 21—Now pray we for our Country | - | - | Eliza Flower |
| 22—Now the bright morning star | - | - | Greville |
| 23—Thine, O Lord, is the greatness | - | - | Kent |
| 24—Just like Love | - | - | Davy & Novello |
| 25—In Judah God is known | - | - | Mendelssohn |
| 26—Maidens fair of Padua's City | - | - | Gastoldi |
| 27—And he shall purify | - | - | Handel |
| 28—To Woden's Hall | - | - | Purcell |
| 29—Lord for thy tender mercies' sake | - | - | Farrant |
| 30—Rule Britannia | - | - | Novello |
| 31—God save the Queen | - | - | Novello |
| 32—Hear my prayer, O God | - | - | Kent |
| 33—Flora gave me fairest flowers | - | - | Wilbye |
| 35—Grant O Lord | - | - | Mozart |

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

Subscribers receiving coloured envelopes will remember that their subscriptions are again due.

LIFE OF PURCELL,

Continued from Page 74.

In reviewing these early struggles of the lyric drama to her present position, in which the composer is supreme, directing the poet, arranging the situations, or amending the

versification, it is interesting to observe what Purcell accomplished by the force of accent and expression. Dramatic exhibitions in his day abounded in supernatural machinery, and perhaps no composer ever wrote so much and so successfully for spirits, fairies, witches, &c., with an orchestra of such slender resources depending wholly on a combination of trumpets, oboes, and violins. The "sounds and sweet airs" of fairy-land were native to him, and we cannot recall the music of *The Tempest*, the incantation scene of *The Indian Queen*, or the invocation of the Cold Genius in *King Arthur*, without doing homage to the poet-composer, who has wrought out such effective scenes by purely vocal melodious effects. Accompanying his rare gifts, we find in Purcell a very low estimate of himself, with a great indifference to the fate of his productions, for which posterity have fortunately cared more than did their author.

On the arrival in England of Mary D'Este of Modena, consort of James II., a band of Italian musicians were established at court, with whom Purcell became familiar, often joining in their performances, &c. The magnificent coronation anthem, "My heart is inditing," produced at this time, may have partly owed its display of the greatest powers of the composer to the presence of Italian musicians, versed in all the excellent traditions of their country. And certainly we may in vain look in Stradella or Colonna for anything more various and profound. The admirable conduct of the eight vocal parts in the opening chorus, and the neat structure and elegant modulations of the verse, "Hearken, O daughter, and consider," are triumphant specimens of early English art. Compared with Handel in the boldness and modern character of his effects, Purcell has greatly the advantage. The elegant harmonies of Mozart, and the surprising transitions of Beethoven, are equally found in Purcell; but these discoveries went out with their author, and what promised so well for the advance and perfection of the modern style, awaited another century of patient and gradual improvement, and eventually came out in a system fully formed and fashioned, and with its last

touches received from the hands of the great German masters of instrumental composition.

Of the private life of Purcell, his manners and habits, tradition supplies but a scanty narrative; but to the information thus preserved, somewhat additional may be gathered from the character and variety of his productions. That the circle of his discerning enthusiastic admirers was extending itself greatly during his short life is evident; and the attachment evinced towards him by his contemporaries was such as the most social and friendly character can alone inspire. The antiquarian will now in vain seek his house in St. Anne's-lane, Westminster (between Peter-street and the east end of Orchard-street), or the tavern of Owen Swann, which used to resound with his catches, as did also a house in Wych-street, behind the new church in the Strand, long called the "Purcell's Head," with his effigies by way of sign—a half length, in green night-gown and full-bottomed wig. Of the tavern-life of the Restoration, and its feats of conviviality, we know more than enough; and if Purcell's catches serve as a criterion of the extravagance of the merriment prevailing, we may have a glimpse of the musician in such unbending hours as are no longer indulged in cultivated society. The drinking habits of the day shortened the career of much genius, and in an indirect manner that of Purcell, though, from the constant activity of his pen, and his unclouded genius to the last, a freedom from habitual intemperance must ever be inferred.

His secular songs and duets, his lessons for the harpsichord, his pupils for the theatre and in private families, indicate the nature of his daily extra-official avocations. That his profession afforded him merely the supplies necessary to meet current expenses will not occasion surprise, when we consider the irregular patronage of music, the real ornaments of which the age had not learned to distinguish, much less to reward. One of his regular engagements was at the house of the Lord Keeper North, the author of whose life, speaking of his lordship's skill in the science, and the delight he took in the practice of music, says that "at his house in Queen-street, his lordship had a concert, of which Mr. Purcell had the direction; and at that time of day concerts were so rare, that it required the assistance of no less than a master to keep four or five performers together." It is a singular fact that scores were unknown at this time as an aid to part-singing; and it raises a natural curiosity concerning the effect of Purcell's more involved and elaborate vocal compositions, to know to what degree the art of mechanical reading, and of the certain intonation of intervals from separate parts, had advanced.

To be continued.

HANDEL'S MESSIAH, Nos. 1 to 8; HAYDN'S CREATION, Nos. 1 to 5. Arranged by V. NOVELLO.—London: J. Alfred Novello.

It is interesting to trace, in the wide diffusion of the products of thought and fancy, the operation of the same economic law which guarantees the supply of our physical necessities; and also to note the compensatory power which inheres in that law as in every other ordinance of nature, for any evils that may be incident to its action. If the pursuit of material wealth on the one hand, and the struggle for the means of life on the other, should occupy men's minds exclusively, their whole nature would be deteriorated. But the soul has its own needs, and can command for their supply the same machinery which multiplies our chattels and comforts. Demand, production, gain, competition, cheapness, are the successive stages of the process of multiplying participants in all good things, from fustians up to the fine arts. So that the stimulative influence of high thinking and high art on the popular mind, is not left to accident or individual zeal, but is the certain effect of natural law, provided always that it be not thwarted by the meddling statutes of men.

In literature the experiment of cheapness has been tried, and its success has seemed to demand its further trial in relation to matters of art. Music, being the art which has the most ready command over popular sympathies, and being the most widely cultivated amongst the class who must be the constituents and customers of the cheap publisher, was the *safest*, and therefore the *first* field for speculation. Accordingly Mr. Novello, to whom and to whose family the musical public of this country have long been much indebted, has led the advance with the two great works mentioned at the head of this notice. The claim they make to be regarded as "the cheapest musical publications ever offered to the public," may readily be conceded; indeed, instead of a gradual approach to the minimum of money price combined with excellence of material and arrangement, both these advantages seem to be attained by a single stroke of enterprise.

Of the *Messiah* and *Creation* we may say that no two more appropriate works for heading the music-extension movement (which is the practical meaning of cheapness) could have been selected. Besides being the greatest efforts of their respective composers, there is almost an affectionate familiarity with their strains amongst a large proportion of the middle and lower classes of England. In the large towns, the complete oratorios, and in the hamlets, the practicable portions of them, are rehearsed, and rehearsed with zealous iteration. Where is the country choir with so poor a spirit as to deem "the heavens are telling," or the grand "Hallelujah," beyond their powers?

For the rest, Mr. Novello's editorial functions have been fulfilled with care and judgment. His large experience in compressing instrumental parts into manual compass for the organ, has secured a full and well arranged accompaniment. In the *Creation*, especially, we have admired the manner in which the *legato* effects of the wind instruments are preserved amongst rapid string movements. From the typography and general style of putting forth these works, it is evident that publisher and editor well know that cheapness consists as much in value as in price.

HAYDN'S SEASONS—SPRING; BEETHOVEN'S MASS IN C. Arranged by V. Novello.—London: J. Alfred Novello.

These works form two volumes of a series entitled "Cheap Musical Classics," being another of Mr. Novello's efforts in the same direction as those noticed above. They are seasonable and welcome reprints, in the convenient oblong form, and at prices in marvellous contrast with those usually required for the same amount of engraved notation. Mr. Novello's accompaniment is, as usual, full and compact.

Abridged from the Manchester Examiner.—March 6th, 1847.